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PREVIEW BOX

"Dr. Atomic and Mr. Hyde" is the feature story in the third issue of Larry Todd's DR. ATOMIC series. If you can't wait for the book to come out this fall, you can get Dr. Atomic's Marijuana Multi-Plier Kit from Last-Gasp, 1274 Folsom, S. F. Ca. 94103. It's $1.

© Larry Todd. 1974.

COLLECTOR'S CORNER: GET OUT YOUR MONEY, GANG! Crumb covers on the following Blue Goose Blues albums: L-1043 PLEASE WARM MY WEINER. 3002 - Dave Jasen's ROMPIN' STOMPIN' RAGTIME. 2014 - R. Crumb and his CHEAP-SUIT SERENADERS. The two serenaders are Allan Dodge and Robert Armstrong. The albums are $5.95 postpaid from Blue Goose, 245 Waverly Place, New York, N. Y. 10014. . . . Some musicians in Alaska have recorded "The Oosik Music Company's All Rude Review," and on that album, writes Jay Lynch, are a coupla songs partially written by cartoonists. Musical adaptations of Shelton's "Set Your Chickens Free" and Skip Williamson's "Elephant Doody." $5 airmail from Oosik Music, 2907½ Willow St., Anchorage Alaska 99503. Hot Art from Art: If you drop your eyeballs you'll see a couple of preview panels from Art Spiegelman's "Ace Hole, Midget Detective," which will appear in SHORT ORDER 2. But! Art has a special signed collector's edition of the eight-page story and he's selling the few he has left for $5 postpaid. It's tabloid sized. A tour de force of comic art. From him c/o Apex Novelties, 1417 Valencia St., San Francisco, Ca S. Clay Wilson has done another of those nastly little eight-pagers, this one to illustrate the lyrics of "The Saga of Yukon Pete," a 45rpm disc put out by Dedicated Fool, Box 4229, Berkeley, Ca 94704. Your get this pint sized comic & disc combo for $2.25 postpaid. A 1000 copy special edition of DR STRENGE by John Thompson is available. Bud Plant. 458 Harmony Lane, San Jose, Ca.

BIASED COMMENTARY DEPARTMENT: COMIX WORLD is recommended in INSIDE COMICS #2 with a warning about my personal bias, so I'll recommend INSIDE COMICS with a warning about its Eastern bias. Ug fans should be skeptical about info on West Coast comix in IC. My letter correcting all of the errors in the intro material to Keith Green's interview with Crumb was cut severely, and someone hiding behind an editorial "we" tried to cloud the issue further by citing anonymous "people" and "other people" to prove a point about ug readership. What it boils down to is that you're unlikely to get the facts on alternative or ug comix in a mag based inside the straight comics territory. INSIDE COMICS is into a star trip. First Crumb, then Harvey Kurtzman. I think a contemporary mag should focus upon what is happening now. Reminiscing about the past is nice, and I'm a nostalgia freak myself, but it reaches a point where it is overkill. It is partcularly unusual to see so much written on the past during a time when so many things are happening in the present. The underground artists who are doing some of their best work right now are being ignored. Crumb isn't into comix this year. He hasn't been for a long time now. Using his image on the cover of INSIDE COMICS 1 was an attempt to create the impression that IC was into contemporary comix, and it isn't. Bias is, I think, in selection and exclusion. Every underground comic published is included in COMIX WORLD and every artist is welcome to have his say in my publication. My subscribers are mainly readers and collectors, fans; they buy all of the comix, and they don't care what I think about a particular book. They just want to know where to buy it. When I review a comic, I write what I think at the time, and I sign my name (I think a fanzine evaluation and judgment trip like IC's GEORGE sucks, frankly; it's worse than a Comics Code Authority.). Objectivity in writing is bullshit. We are all persons, not objects, and we operate on a combination of emotional and aes-

RANDOM NOTES: It has been standard practice since the fifties to novelize films, but only recently have comic strips begun to get the same treatment. I became interested when Avon, 250 West 55th, NY NY 10019, started a series on FLASH GORDON in March of 1974. The first adaptation of the Alex Raymond material was made by Con Steffanson, THE LION MEN OF MONGO. Out so far are two others: THE PLAGUE OF SOUND and THE SPACE CIRCUS. Though Buck Rogers and Brick Bradford preceded him, Flash Gordon has rarely been out of the public eye since his birth on Jan. 7, '34. The material is make-believe, and that is what has been lost since the advent of technological realism. Picture this scene taking place in a STAR TREK episode: Tun the Lion Man has jumped out on the wing of an airship to stop one of Ming's Royal Guard from burning the ship. He leaps back inside. "Dale had anticipated his leap and was able to push the door open against the outside air pressure." Uh huh! And a few paragraphs later, Flash lands that ship in pitch darkness! Well, the reader didn't worry about technology in the thirties (that all came about with the atomic bomb and Russia's Sputnik); instead, he was only concerned with the safety of Flash and Dale. Would they get away so they could marry and go to live happily ever after in Beverly Hills or Phoenix? It was absurdist technology and chivalric romance and we all loved it. You get an A in trivia if you can tell exactly how long Flash, Dale, and Zarkov were on Mongo (10 years and 5 months, from Jan in '34 to June in '44). Make a

SUMMER SURPRISE: Gilbert Shelton and Dave Sheridan are in cahoots these days, and the result? FAT FREDDY'S CAT AND HIS FRIENDS. Thusfar, seven one-pagers are on the way to you via the underground papers. Shelton is doing a new cover for THE BEST OF RIP-OFF PRESS, V. 2. Justin Green will serialize WE FELLOW TRAVELLERS in COMIX INTERNATIONAL. Writes Justin: "It's an attempt to resolve the Binky Brown Syndrome in a more convincing and entertaining way." His strip for YOUNG LUST 4 is "A Dog-boy and a Geisha." Dale Coovert will print THE OFFICIAL JUSTIN GREEN SHEET and GRIFFY GAZETTE #2. Ug fandom is expanding. Dennis Lopez promises HARPOON by July 4 (21 West 26th St, NY, NY 10010): inside are Justin Green, Ralph Reese, Paul Kirchner, Jim Starlin, and Shaun Reynolds. Lopez has just reprinted the first issue of BLACK MASK, the hard-boiled pulp that made a new writing style popular. Victor Moscoso and Jay Kinney have panels in ROLLING STONE (July 4 ish). . Still room in the Comic Seminar (July 26-28, 55 Laguna, S. F. Ca.) A non-commercial weekend of animated films, talks by Lupoff, Marrs, Friedrich, Shelby, Trina, Andrae, and Ault, discussions of the problems involved in teaching and studying the comics. 2 units of English credit!. . S. D. Con. 7-31-8/5'4

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SHIT!...
..I'M BEING SHADOWED!
MY OPTICS CHEERFULLY CRUISED HER FANCY CURVES DOWN THE BLOCK. SHE WHEELED THE CORNER BEFORE I DID...

Ezekiel Wolf is a fascist sexist non-thinking wolf who, when and if he ever reaches maturation, is destined to be a "PIG," in every sense of the word.

-J. K.

Ban Ezekial Wolf! Its a waste of space in your paper. It so far has taken viewpoints against education, against women, against sexual expression, and for censorship.

-S. K.

Above quotations are from letters sent to a newspaper, ZENGER'S, which ran a series of strips by Cartoonist Ted Richards. The letters are a good testament for the comic strip as a projective technique, reflecting as they do a wide range of social and political feelings. The first one ran on Wednesday, Feb. 20, 1974. Ted did the cover, Ezekiel Wolf in his top hat and vest. Inside, a story, "He's a strip artist," by Stephen M. H. Braitman, appeared on p. 6., facing the full-page Ezekiel Wolf story. Richards did 12 strips, and a reproduction of his cover for DOPIN' DAN 3 appeared on ZENGER'S cover for April 24, 1974. The letters ran on May 15, 1974, and all are critical of the Wolf strip, but for different reasons. Evidently, the campus chapter of SDS was campaigning against a textbook which the members considered racist and became upset with Richards when he poked fun at them in his strip. Ted has given CW permission to reprint those controversial Wolf strips. What do you think? Is old Zeke on the far right or the far left? - -All art copyright Ted Richards, 1974. All rights reserved.

AND WOULD YOU LIKE COFFEE WITH YOUR EGGS'N'GRITS?
YES!... I'LL HAVE COFFEE... WITH LOTS OF CREAM AND SUGAR..
BREATHE RASP WHEEZE MOAN GROAN
MY GOODNESS MR. BILL!!... ARE YOU FEELING SICK?
POOF!
HUH!...OH NO.. AH.. JUST A TOUCH OF.. AH.. SPRING FEVER.
©1973 Ted Richards

EZEKIEL WOLF — 'STANLEY STREAKS OUT' — By TED RICHARDS

YOU GO FIRST STANLEY... AN' WE'LL FOLLOW Y'A'...
SCHOOL
RUN STANLEY RUN!!
©1974 Ted Richards
STANLEY!
EEK!
THERE APPEARS TO BE A CONFLICT BETWEEN THE NAKED TRUTH AND THE GOSPEL TRUTH..

EZEKIEL WOLF — 'ECOLOGY OF THE MIND' — By TED RICHARDS

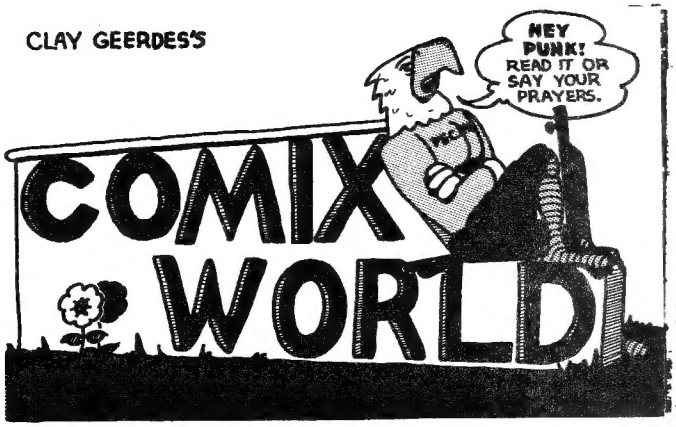
UHUH..
'PAPER SAYS THEY'RE GONNA TRY AND CLEAN-UP TH' CHATTAHOOCHEE RIVER...
WELL THAT'S ALL FINE N' DANDY... BUT IF I HAD MY WAY, I'D START AN ECOLOGY OF THE MIND PROGRAM..
AND JUST HOW WOULD YOU GO ABOUT DOIN' THAT?
BY UNPLUGGIN' ALL TH' T.V.'S, RADIOS, AN' RECORD PLAYERS.. BURNIN' ALL TH' BOOKS NEWSPAPERS AND MAGAZINES...
OUTLAWIN' ENCOUNTER GROUPS AN' DIRTY MOVIES, PUT ALL TH' NEUROTIC ARTISTS IN WORK CAMPS... TEAR DOWN ALL THE BILLBOARDS, NEON SIGNS, AN' PSYCHEDELIC POSTERS...
AMEN..
©1974 Ted Richards

EZEKIEL WOLF — 'THE FIRST AMENDMENT' — By TED RICHARDS

WHY TH' FIRE SHEWSTER?
I'M BURNING ALL TH' COPIES OF THIS RACIST NON-SCIENTIFIC BOOK..
HAVE YOU READ TH' BOOK?
NO... BUT THIS PAMPHLET TELLS WHY IT'S BEING BURNED...
HMMM..
HURRY-UP! I NEED SOME HELP..
SORRY SHEWSTER.. BUT I AIN'T GOT TH' TIME...

Ted Richards has three solo books to his credit, all issues of DOPIN' DAN. His earlier work was published in MICKEY MOUSE MEETS THE AIR PIRATES FUNNIES (two issues, o.p.) and THE TORTOISE AND THE HARE. Because of a suit by Walt Disney Productions which put the neo-Disney rebels out of business early in 1972, the early parody books are hard to come by. For the complete story on this underground rebellion against the Disney ethic, see my article, "Dan O'Neill and the Air Pirates," GRAPHIC STORY WORLD, (Dec., 1972), pp. 16-17. When the Air Pirates went their separate ways, Ted went on to develop Dopin' Dan, one page of which appeared in the single AIR PIRATES tabloid (1971). He did three issues, and was planning another war title when the Viet Nam War came to an official end. An Air Force Vet (1965-67), Ted decided to go to college and he enrolled at Cal State U in San Francisco. ZENGER'S is a campus paper and he showed them some of the wolf strips. They were printed and the reaction followed soon after. Historically, the wolf developed out of Disney's 1933 Silly Symphony, "The Three Little Pigs," but Ted has filled the modern Ezekiel with many of his own feelings. He

CLAY GEERDES'S



The kid's eyes are glazed. He hangs there in the smoky air of the comic book store like somebody hung him on a coat rack. The slobber trickles down the sides of his mouth. He trembles, stammers, stutters, and finally gets it out.

"DID YOU GET THE NEW SPIDER-MAN IN YET?"

He stands there in his own drool. It looks like he's going to upchuck right on the cement floor while he waits for the clerk to answer him.

"Naw, it di'n't come in yet. Maybe Friday."

The kid wilts away. He reels in his quivering green tongue (clorets for his rotting breath, no doubt.). He stands in his wet shoes then, quivering and weaving back and forth in rhythm to the cosmic costumed thoughts that stumble around in the obscurity of his wrecked mind.

It's the 18th, he thinks. Jesus H. Christ! It's the 18th, and Spidey always comes on the 18th. Ever since the old days when you could get a copy for 12 cents, it had come on the 18th.

The sweat pours off his palms.

His teeth begin to chatter.

He begins to wrinkle. He's going to spazz out.

The kid's got the dribbling shits. He's losing everything. His brain has turned to jello, and he can't contain. Every orifice in his body goes at once. Total collapse.

And him the President of the local chapter of the Green Goblin Fan Club!

The clerk leans across the CREEPY and EERIE stacks and looks down at him, a vague shadow of what once was a good kid, writhing on the floor with the D.T.s.

"'S okay, pal. We'll prob'ly git it in a mornin'."

That ray of webby hope comes too late. He's as cold as a narc at a rock dance, and his swollen extremities twitch like those of a loony in the shock shop.

The clerk strolls around his counter, takes the kid by his shirt collar, and drags him out to the curb. He props him up against a parking meter with several others who O.Ded earlier and returns to his counter.

"Comic book junkies! I swear I'm gonna quit this job and go back on welfare." *CW

CON ISSUE '74

READER FEEDBACK

COMIX WORLD would like to know how you feel about the comix and to stimulate some feedback, the following questions are offered:

1) What do you consider to be the best ug on the market today? What standard are you using to judge it?
2) Do you think the ugs work with formulae like the straight comics? What would you consider an ug formula?
3) What is your biggest complaint about the comix?
4) Do you consider any of the ugs pornographic? Which ones?
5) Unlike overground artists, who frequently express their opinions about what they are doing in fanzines and at cons, underground artists often feel they shouldn't talk about their work, that the meaning should be gotten by the reader from their comic books. How do you feel about this? Do you think the ugs are understandable to everyone without any outside information?
6) After FRITZ THE CAT was released (April, 1972), R. Crumb publicly disowned the character because he felt that Steve Krantz and Ralph Bakshi had changed the conception of his character. How would you react to this? Do you feel Crumb is right? How do you feel about an artist interpreting a character created by another artist?
7) Do you think ugs are really adult comix? What does that term mean to you? If ZAP is an adult comic, what is a "kid comic"?
8) Do you think the ugs are sexist?
9) Do you think they are concerned with contemporary issues?
10) Where were you when you first discovered an ug and how did it effect you?
11) What changes would you like to see in the comix?
12) What is the top price you would pay for one?

Please answer this set of questions honestly, and send to Comix World. You don't have to sign your name, but it would be a nice thing to include age and somebackground on the education you've had and the area where you live.

SHORT ORDER COMIX #2, to be published by Jack Paul (Family Fun Comix), will have the first underground comic work drawn by filmmaker George Kuchar. Also in the book are Kinney, MacMillan, Schenkman, Bill Griffith, and Rory Hayes. It's Art Spiegelman's title.

"Doonesbury" censored

(ZNS) — The "Doonesbury" comic strip, which appears in hundreds of papers around the United States, was changed and even deleted from a number of newspapers last week.

It turns out that many of the nation's editors felt that last week's Doonesbury was "in bad taste."

The University of California's *Daily Californian* newspaper obtained and printed the four strips last week which had been censored from the *San Francisco Chronicle* comic pages. The four comic strips deal with a Presidential speech writer named "Pat" who has been sitting in a "pub" writing "contingency speeches" for his boss.

In the final strip, Pat has returned to the oval office to confer with the President. Says Pat: "There's no need to be alarmed sir. These are just contingency speeches. There's not a chance you'll ever need them, but I thought you should be prepared."

The President answers: "Yes. I suppose you're right. Give them here, Pat. We'll see what you've got."

The President then reads on aloud: "My fellow Americans. I come to you tonight, dying as I am of terminal illness . . ."

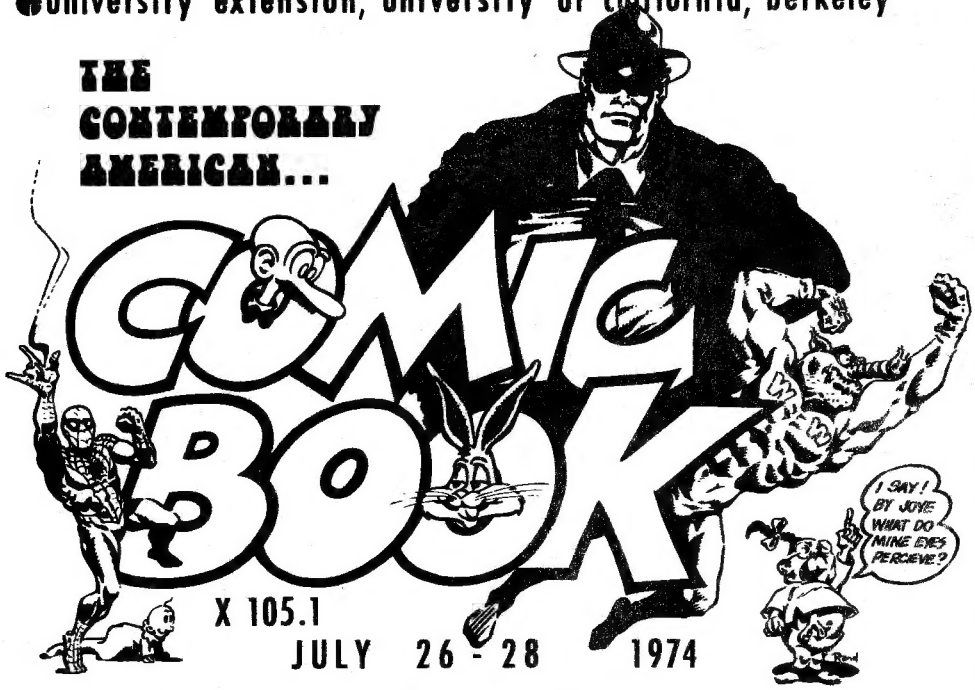
The President then pauses: "You know, I like this one."

In Denver, Colo., the *Rocky Mountain News* also censored the Doonesbury strip for "questions of taste." Said the *News'* assistant editor Tom Gavin: "Terminal illness is not very funny — especially to those who fear they might have it."□

Subscribe

COMIX WORLD is an information newsletter relative to underground and alternative comix. It provides the reader with monthly coverage of the comix scene and lets him know what comix are being published as well as where he may obtain them. All events, films, talks, lectures, and exhibitions related to comix are covered and all queries from subscribers are answered. All opinions expressed are those of the publisher unless otherwise quoted. Subscriptions: $2.50 for 12 issues. A limited quantity of sets of back issues are available for $1. Send check to Clay Geerdes/915 Indian Rock Rd./ Berkeley, Ca 94707.

university extension, university of california, berkeley



Alternative comix did not die out in 1973 as some were predicting & all of the top companies are still publishing regularly in spite of a paper shortage and a conservative Supreme Court Decision. All of the evidence indicates that a large market exists for the comix & most are selling well. Higher prices will slow sales for awhile until everyone gets used to 75-centers, but print junkies have a way of adjusting fast. Top publishers re number of books this year were The Print Mint and Last-Gasp Eco-Funnies. New publishers include Mike Friedrich's STAR*REACH, Comics and Comix. Fox (421 N. Maple, Lombard, Ill.), New Morning Talent Union (P. O. Box 1074, Bergenline Station, Union City, N. J.), Orb (31 Albany Ave, Toronto, Ontario), and the Cartoonists Co-op Press (Box 40474, S. F. 94110). . . . Soon from Print Mint: Roger Brand's TALES OF SEX AND DEATH 2 & Trina's GIRL FIGHT 2. From Last-Gasp, SLOW DEATH 6 (work by Holmes, Metzger, Jaxon, and Dallas). From Rip-Off Press: WONDER WART-HOG 2. The Gilbert Shelton/Ben Van Meter movie, SET YOUR CHICKENS FREE, premiered at San Francisco Art Institute on April Fool's Day. Shelton has been interested in film since he was an undergrad at Univ of Texas. The Freak Brothers were originally the subject of a planned-but-never-made 15 minute movie. Corben's ROWLF was also planned for filming and drawn later. Artists are like that at times. . . . Good time to study comic art. All of Eisner's beautiful SPIRITS back in print and available again. His influence is evident in both over and ugs. . . . nicest thing about the DC hundred-pagers is the Golden Age material. You'll be glad to know THE COMIC BOOK BOOK is out, too. Edited by Dick Lupoff and Don Thompson, this is vol. 2 of ALL IN COLOR FOR A DIME, and it has essays on just about all of the Golden Age material from the flying aces to Plastic Man and Wonder Woman. Published by Arlington House, 81 Centre Ave., New Rochelle, N. Y. 10801. . . . New women's paper in Berkeley. PLEXUS, 1424 Northside, Berk. No art yet. . . . Work by Lee Marrs coming up in PLOP! and CRACKED! . . . Larry Todd is doing 8 pages for Charles Dallas' PSYCHOTIC ADVENTURES 3. . . Rand Holmes saw a shape in the plaster of his hallway that looked a lot like Jesus and, you got it, a drawing of the prophet about ten inches above the floor. Will it be another bit of lost art like that gigantic drawing on the wall of Spain's one-time bedroom in that big yellow house on Diamond St.?

SNARF 5 is coming! From Krupp. Cover by Harvey Kurtzman! Soon.

For information on The Comic Book seminar, write to UC Extension, 55 Laguna Street, San Francisco, Ca. or Call up Carol Thompson, 861-6833, and she'll fill you in on tuition, etc. It's 2 units of English credit and will probably cost about $50 for the weekend. Here's what's on tap: Dick Lupoff will speak on the relationship between the pulps and the comics. The second volume of his ALL IN COLOR FOR A DIME is out from Arlington House and he and co-editor, Don Thompson call it THE COMIC BOOK BOOK. I'm using this as one of the texts for the course, because it has essays on just about all the major comic trips except the ugs. Tom Andrea will lecture on the mythic origins of the superhero. Trina on "The Image of Women in the Comics." Don Ault on "Disney, Fleischer, and the Funny Animals." Lee Marrs on the humor tradition from Mad to Nat lamp. Shelby on the educational possibilities of comics. We'll have a lot of film material, including a showing of Fleischer's GULLIVER'S TRAVELS (7-27). Any practicing artists who would like to participate in this seminar (by talking to small groups of students) may arrange a complimentary enrollment by contacting COMIX WORLD before the first of July. A display of early Sunday pages and Golden Age comic art is being arranged by Bob Beerbohm of the Berkeley Comic Art Shop. This will be a chronological history of the development of the medium from strip to graphic story.

COMICS AND COMIX is the newest publisher of undergrounds. A corporation with four retail stores in Northern California, C & C enters the field with four books: RONALD THE BARBARIAN, BARBARIAN KILLER FUNNIES, SPACED, and THE FIRST KINGDOM. Seems to be typical for retailers to have publishing aspirations. Gary Arlington began publishing comix soon after opening his store in San Francisco (April 22, 1968). An EC collector since 1948, Gary had always wanted to revive the horror books. In 1973, he published some parody EC covers in his Nickel Library series, got sued by Bill Gaines, and ceased and desisted as court ordered. Bob Sidebottom in San Jose got into publishing with Hale Han's BARBARIAN #1, and intends to keep that title going as well as CALIFORNIA COMICS. Most of this material being published by the people who run comic stores falls in the Sword and Sorcery category and would have gone into fanzines in times past. Fanzine art came into the ugs in a big way after the publication of Richard Corben's FANTAGOR 1 by Last-Gasp Eco-Funnies in 1971. Jan Strnad's ANOMALY 4 was published in comic format by Bud Plant in 1972. Some critics argue that the fanzine material is not underground and I'm inclined to agree in a political sense, but the term "underground" has come to be descriptive of any comic book printed outside the Eastern Industry, so I don't know. What do you think? *****